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ABSTRACT

This guide to the New Mexico arts content standards and benchmarks provides a coherent structure to guide curriculum, instruction, and assessment. When developing these content standards and benchmarks for the arts, the writing committees considered and appreciated the importance of the arts to education. Some of the ideas and beliefs in the guide are that the arts, like science, are about discovery and invention; the arts, like mathematics, are about systematic divisions of time and space; the arts, like language studies, are about creativity, communication, and interpretation; and the arts, like sports, are about pushing to the limit for a singular achievement and working cooperatively to accomplish a goal. In this guide, the eight standards represent the four arts disciplines: (1) visual art, (2) dance, (3) theater/drama, and (4) music. Arts content standards and benchmarks in the guide are based on three unifying concepts: (1) learning in the visual and performing arts is grounded in production and performance; (2) learning in, about, and through the visual and performing arts develops imaginative, critical, and reflective thinking, as well as problem-solving skills; and (3) learning in, about, and through the visual and performing arts incorporates an understanding of cultural and historical contexts. The guide lists benchmarks under groupings for grades K-4, grades 5-8, and grades 9-12. (BT)

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ED 430 892

New Mexico Arts Content Standards and Benchmarks

1997

SO 030 623

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Arts Content Standards and Benchmarks are built upon the Competency Frameworks adopted by the State Board of Education in 1992. Arts content standards are adopted as regulation by the State Board of Education for grades K-8, and for elective courses chosen by students and their parents for grades 9-12. Arts benchmarks are recommended for curricular guidance.

The eight standards represent the four Arts disciplines: visual art, dance, theatre/drama, and music. Arts Content Standards and Benchmarks are based on three Unifying Concepts:

- learning in the visual and performing arts is grounded in production and performance;
- learning in, about, and through the visual and performing arts develops imaginative, critical, and reflective thinking, as well as problem-solving skills; and
- learning in, about, and through the visual and performing arts incorporates an understanding of cultural and historical contexts.

These Unifying Concepts speak to both the unity and individuality of each of the Arts and of their importance to education at all levels. In developing these Content Standards and Benchmarks, writing committees have considered and appreciated the importance of the Arts to education. The following ideas express some of their beliefs:

- The Arts, like science, are about discovery and invention.
- The Arts, like math, are about systematic divisions of time and space.
- The Arts, like language studies, are about creativity, communication, and interpretation.
- The Arts, like sports, are about pushing to the limit for a singular achievement and working cooperatively to accomplish a goal.

Content Standards and Benchmarks

STANDARD	BENCHMARKS K-4	BENCHMARKS 5-8	BENCHMARKS 9-12
Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual art. **1** For sample lessons relating to this standard see pages: A-30 LA-18 M-18 MCNL-12	**Students will:** <u>Dance</u> accurately demonstrate eight basic locomotor movements (walk, run, hop, jump, leap, gallop, slide, and skip) and nonlocomotor movements (bend, twist, stretch, and swing); show the concepts of personal space and general space, working alone, with a partner, and in a group; distinguish between actions and elements in performing and observing movement; and demonstrate kinesthetic (sensory) awareness, focus and concentration, and accuracy in moving various musical rhythms. <u>Music</u> sing and speak using appropriate vocal techniques while maintaining a steady beat; explore timbre (tone quality) capabilities and limitations of various classroom instruments; explore through movement simple rhythm patterns; and identify basic rhythmic symbols including whole, half, quarter, and eighth notes, and the concepts of dotted notes and rests.	**Students will:** <u>Dance</u> know basic dance steps, positions and patterns; demonstrate and understand a wide range of movement skills and their underlying principles; know how rhythms can be expressed in movement; and demonstrate increasing kinesthetic (sensory) awareness, concentration, and focus. <u>Music</u> improvise, compose, and/or arrange simple rhythmic and harmonic accompaniments; improvise, compose, and/or arrange short melodies, unaccompanied and over a given rhythmic accompaniment; explore complex combinations of beat and rhythm patterns through movement; and perform on non-tuned percussion instruments, varying dynamics, timbre, and tempo while maintaining steady beat.	**Students will:** <u>Dance</u> perform complex movement sequences from different dance styles or traditions consistently and reliably, with projection and artistic expression; explain and apply appropriate skeletal alignment; and show technical refinement through self-evaluation and correction. <u>Music</u> perform expressively with appropriate dynamics, phrasing and interpretation; demonstrate an understanding of simple and compound meters; and read and write simple rhythmic and melodic examples and demonstrate rudimentary musical dictation skills; and explore music theory, history, and appreciation.

STANDARD	BENCHMARKS K-4	BENCHMARKS 5-8	BENCHMARKS 9-12
Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual art. 1 (continued)	Theatre use body and voice to portray character that contributes to the action of a dramatization; imagine and construct technical elements for classroom dramatizations (e.g. simple sets, props, costumes, make up, and/or sound effects); select characters, environments, and situations for dramatizations; and improvise dialogue to tell stories.	Theatre refine and record dialogue and action that contribute to effective plots in classroom dramatizations; practice acting skills to develop characterizations that suggest or illustrate artistic choice; interact as characters in an ensemble; select and create necessary technical elements for dramatizations (e.g. sets, props, costumes, make-up, and/or sound effects); and analyze and describe character behaviors and motivations.	Theatre create and analyze the physical, emotional, and social dimensions of characters and sustain these characters in an ensemble; apply the basic physical and chemical properties of the technical aspects of theatre : (e.g. light, color, electricity, paint, make up); create and implement production schedules, management plans, and promotional ideas; conduct auditions, cast actors, direct scenes, and manage production meetings; and demonstrate artistic discipline to achieve an ensemble.

Art Education

STANDARD	BENCHMARKS K-4	BENCHMARKS 5-8	BENCHMARKS 9-12
Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual art. **1** (continued)	Visual Art participate in the process of making art to understand the elements of art: line, shape, form, color, and texture; explore and become familiar with art materials and their related techniques; and use art materials and tools in a safe and responsible manner.	Visual Art explore art materials, techniques, qualities, characteristics, and processes; understand what makes them effective in solving specific art problems and how they are used to enhance life experiences and ideas; and explore and understand the use of art materials and techniques by culturally diverse artists locally and globally.	Visual Art show skill, confidence, and sensitivity in applying knowledge of art media and techniques to the production of artwork; demonstrate knowledge of appropriate health and safety issues as they pertain to the use of art material and equipment; recognize that there are multiple points of view about organizational principles of design and elements of art; and produce art that demonstrates the elements of art and principles of design in a variety of media.

STANDARD	BENCHMARKS K-4	BENCHMARKS 5-8	BENCHMARKS 9-12
Use dance , music, theatre/drama, and visual art to express ideas. 2 For sample lessons relating to this standard see pages: LA-24 MCNL-12 PE-12	**Students will:** Dance explain how dance is different from other forms of human movement such as sports or everyday gestures; and in groups, actively explore dance as communication and discuss various interpretations and reactions to dance. Music recognize music and its notation as a type of language capable of expressing ideas. Theatre develop improvised classroom dramatizations that express various moods or emotions (e.g. happy, sad, funny, scary, mysterious, etc.); and describe the moods or emotional qualities of different kinds of live or videotaped theatrical performances.	**Students will:** Dance explain and demonstrate how dancers express ideas using the basic elements of dance; and show how variations in dynamics, phrasing, gestures, and focus can change the meaning of dance movements. Music recognize how music is used in contemporary society to influence how we think and live; and recognize that emotions and ideas can be expressed through abstract/absolute music. Theatre create improvised or scripted dramatizations that express specific ideas, meanings, themes, moods, and emotions; and critique the ideas, meanings, themes, moods, and emotions expressed in classroom dramatizations or formal theatrical productions.	**Students will:** Dance demonstrate how movement choices communicate abstract ideas in dance; communicate through dance a contemporary social theme; and express an idea chosen from literature or current events through dance. Music recognize how different compositional devices and forms can communicate distinct ideas through music. Theatre construct and refine dramatic scripts that express specific themes and emotions; and develop technical designs that use visual and aural elements to enhance dramatic scripts.

STANDARD	BENCHMARKS K-4	BENCHMARKS 5-8	BENCHMARKS 9-12
Use dance , music, theatre/drama, and visual art to express ideas. 2 (continued)	Visual Art explore and understand works of art based on self, family, community and the world; and know and use art to interpret personal ideas, feelings, and experiences through visual form.	Visual Art apply elements of art and principles of design to communicate ideas; and use subjects, themes, and symbols when expressing ideas in art works.	Visual Art describe how specific works of art can communicate an idea or elicit a variety of responses through the use of selected media, techniques, and processes.

A-7

STANDARD	BENCHMARKS K-4	BENCHMARKS 5-8	BENCHMARKS 9-12
Integrate understanding of visual and performing art by seeking connections and parallels among art disciplines as well as all other content areas. 3 For sample lessons relating to this standard see pages: A-26, LA-14, LA-18, LA-20, LA-24, M-18, M-22, M-24, M-26, PE-12, S-24, S-26, SS-22, SS-28	**Students will:** Dance explore and identify connections between dance and physical and health education; explore and identify ways in which dance integrates with and enhances the study of other subjects or content areas; and respond to dance through other art forms and explain the connections. Music identify terms common to the various art forms; improvise accompaniments to poetry, dramatizations, dance, etc.; and identify ways in which music can support and enhance other disciplines.	**Students will:** Dance create a dance project that reveals similarities and differences between the art and other disciplines; recognize concepts used by dance as well as by other disciplines within and outside of the fine art; and explain strategies to prevent dance injuries and discuss effects of healthy choices on dance ability. Music recognize how all music elements are used in similar and distinctive ways in various art; and explore and identify links among art disciplines as well as among other content areas.	**Students will:** Dance monitor personal progress, in dance, and discuss how lifestyle choices affect dancers; explore commonalities and differences among dance and other disciplines by creating projects which include dance and other disciplines; and recognize challenges facing professional performers in maintaining healthy lifestyles. Music explore how the principles and subject matter of various disciplines outside the art are interrelated with those of the art disciplines.

A-8

STANDARD	BENCHMARKS K-4	5-8	9-12
Integrate understanding of visual and performing art by seeking connections and parallels among art disciplines as well as all other content areas. **3** (continued)	Theatre describe how ideas and emotions are expressed in the various art forms; select movement, music, or visual elements to enhance a dramatization; and describe visual, aural, and kinetic elements in theatre, dramatic media, dance, music, and visual art. Visual Art explore similarities and differences between characteristics of the visual art and other art disciplines; and identify and apply connections between the visual art and other disciplines in the local curriculum.	Theatre describe and compare the presentation of characters, environments and action across all the art; develop dramatizations which include topics in other content areas such as literature, history, and science; and express and compare personal reactions and audience reaction to a variety of art forms. Visual Art explore the characteristics of works in two or more art disciplines that share similar subject matter, historical periods, or cultural contexts; and show ways in which principles and subject matter of other disciplines are interrelated with visual art.	Theatre determine how the nondramatic art forms are modified to enhance theatrical production; describe the basic nature, materials, elements, and means of communicating in the various art forms; and illustrate the integration of several art media. Visual Art create art work that demonstrates an understanding of the relationship between selected subjects, symbols, images and design concepts from specific historic and cultural contexts, science, and the humanities; and examine how specific works are created and how they relate to historical and cultural contexts.

A-9

STANDARD	BENCHMARKS K-4	5-8	9-12
Demonstrate an understanding of the dynamics of the creative process. **4** For sample lessons relating to this standard see pages: A-28 LA-20	**Students will:** Dance explore, discover, and realize multiple solutions to a given movement problem; create phrases through improvisation, working alone, with a partner, and in a group; and create dance sequences with a clearly defined beginning, middle, and ending. Music improvise completion of a given rhythmic or melodic phrase; investigate a variety of sound sources for improvising short songs and instrumental pieces; and understand that there are multiple ways in which a phrase may be completed.	**Students will:** Dance create a movement problem and demonstrate multiple solutions to the problem by applying the basic principles of dance. work cooperatively with a partner to create visually interesting movement improvisations; and work cooperatively in a small group to create choreography (creation of a structured dance sequence). Music improvise completion of a given rhythmic or melodic phrase, giving attention to similarities of "question" and "answer" in length of phrase, meter, mood, etc; discuss improvisations in relation to what makes them successful; and compose short melodies and accompaniments.	**Students will:** Dance develop and revise a dance over time; and discuss and apply the choreographic principles and processes used in a variety of dance styles. Understand the use of improvisation to generate movement for choreography; and be able to recognize and imitate a choreographic style. Music define the significance of improvisation in performance and the compositional process; demonstrate understanding of principles of repetition, contrast, and unity as compositional elements; and explain how the roles of composers, performers, and others combine to produce a successful presentation.

STANDARD	BENCHMARKS K-4	BENCHMARKS 5-8	BENCHMARKS 9-12
Demonstrate an understanding of the dynamics of the creative process.	Theatre collaborate to design, plan, rehearse, and perform dramatizations.	Theatre explain the functions and interrelated nature of technical aspects of theatre (e.g. set/scenery, lighting, costumes, props, and make-up); collaborate to develop improvised and scripted scenes and evaluate effectiveness of student contributions; and lead small groups in designing, planning, and rehearsing a variety of dramatizations.	Theatre justify selection of texts, interpretation of texts, and artistic choices for production; explain the roles and interrelated responsibilities of the various personnel involved in theatrical production; and collaborate with designers, directors, and develop a unified production concept.
4 (continued)	Visual Art understand that works of art come from diverse personal and cultural experiences and inspirations; and develop appropriate methods of reflection and evaluation of art work.	Visual Art explore the influence of personal experiences, imagination and the dynamics of culture to works of art; and understand how the qualities and characteristics of various art, media, techniques, and processes influence the creative process to communicate experiences and ideas.	Visual Art use oral and written methods to express the introspective process used in creating personal artwork.

STANDARD	BENCHMARKS K-4	BENCHMARKS 5-8	BENCHMARKS 9-12
Observe, discuss, analyze, and make critical judgments about artistic works. 5 For sample lessons relating to this standard see pages: A-22 LA-14 M-18	Students will: Dance use action and element vocabulary to discuss dance, and to identify examples from a short dance sequence; and present dances to peers and discuss their meanings with competence and confidence. Music identify simple music forms when presented aurally; identify the sounds of more familiar instruments as well as treble and bass voices; and discuss responses and reactions to particular musical works using appropriate terminology.	Students will: Dance identify possible criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast); and demonstrate constructive criticism in discussions of dance performances. Music identify aural instrumental and voice classifications; compare and evaluate various musical works; and discuss criteria for making musical judgments.	Students will: Dance recognize and discuss a variety of rhythmic patterns, accents, and phrasing; interpret a dance based on personal experience; compare and contrast how meaning is communicated in dances; and develop a set of aesthetic criteria for evaluating dances. Music develop and apply specific criteria for making informed evaluations about the quality and effectiveness of musical performances; and analyze and explain the aesthetic qualities of a piece of music; how meaning is derived, and how music can evoke feelings and emotions.

STANDARD	BENCHMARKS K-4	BENCHMARKS 5-8	BENCHMARKS 9-12
Observe, discuss, analyze, and make critical judgments about artistic works. 5 (continued)	Theatre identify and describe visual, oral, aural, and kinetic elements of dramatic performances; explain how wants and needs of characters are different from their own; and explain emotional response, personal preferences and give constructive feedback about dramatic performances. Visual Art understand how personal experiences influence the development of specific artworks; understand that there are different responses to specific artworks and respect those differences; and reflect upon and assess the characteristics and merits of one's own artwork.	Theatre express and compare personal reactions to dramatic performances; describe and analyze the effect of publicity, support materials and physical environments on audience response and appreciation; and articulate and support meanings constructed from one's own and other dramatic performances. Visual Art understand and distinguish multiple purposes and motivations for creating works of art; understand contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry; and access a variety of local, regional, state, and technical resources for observation and analysis of artworks.	Theatre articulate and justify personal criteria for critiquing dramatic texts and events; and analyze and critique any dramatic performance comparing perceived artistic intent with final production achievement. Visual Art demonstrate knowledge of analytical processes to create critical aesthetic statements concerning selected works of art.

STANDARD	BENCHMARKS		
	K-4	5-8	9-12
Show increased awareness of diverse peoples and cultures through visual and performing art. 6 For sample lessons relating to this standard see pages: A-24 LA-14 LA-18 LA-20 M-24 MCNL-12 SS-22 SS-28	**Students will:** Dance explore folk dances from various local and world cultures and time periods; and understand the effects that dance has had on cultures throughout time. Music identify and perform a varied repertoire from historical periods and diverse cultures with emphasis on the music and the cultures of NM; and explore the cultural context of music being studied.	**Students will:** Dance perform and discuss folk and social dances from various local and world cultures and time periods. Music amplify and enhance cultural awareness of different ethnicities through related drama, poetry, dance, etc.; compare and contrast western and non-western music; and compare and contrast folk music with traditional and contemporary music.	**Students will:** Dance demonstrate understanding in contemporary theatrical forms of dance; understand the traditions and techniques of classical dance; and demonstrate knowledge of dance and dancers throughout history, including the 20th century. Music identify well known musicians of various cultures and their prominent works; describe how folk music has been used as a basis for formal compositions; and identify and describe the role of music and musicians in various settings of New Mexico.

STANDARD	BENCHMARKS K-4	5-8	9-12
Show increased awareness of diverse peoples and cultures through visual and performing art. 6 (continued)	Theatre communicate information to peers about peoples, events, time and places related to dramatizations; and identify and compare similar characters and situations in dramas and stories from and about various cultures. Visual Art identify specific works of art as belonging to particular cultures, times, and places.	Theatre describe and compare universal characters and situations in dramas from various cultures and historical periods; explore similarities between life and theatre; and explore reasons why subjects and ideas are re-examined in different cultures and times. Visual Art compare and describe artwork of various eras and cultures; and recognize historical and cultural themes, trends, and styles in various works of art.	Theatre analyze and compare dramatic texts and artists from various cultures and periods of history; and construct social meaning from productions representing a variety of cultures and historical periods, and relate to current issues. Visual Art identify the characteristics and purposes of the historical and cultural contexts of selected pieces of art; describe uses and explore the meaning of art objects within diverse cultures, times, and geographic locations.

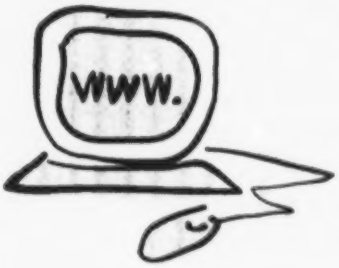
STANDARD	BENCHMARKS K-4	BENCHMARKS 5-8	BENCHMARKS 9-12
Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression. 7 For sample lessons relating to this standard see pages: A-32 LA-24 M-22 M-26 S-26	Students will: Dance understand how lighting and costume can affect the meaning of dance. Music examine how various instruments have evolved; and use appropriate music software. Theatre explore the importance of lighting, costumes, set/scenery, properties, sound effects, and make-up to dramatic presentation.	Students will: Dance describe the impact of video and film technology on the aesthetic experience and perception of dance. Music trace and discuss the evolution and use of various instruments; discuss evolution and role of various ensembles; and explore the impact that video and other technologies have in relation to musical performances and to the perception of music. Theatre describe how scientific and technological developments have impacted career choice and availability in theatre, TV, film, video, and other electronic media; and explore the impact of video, film, and computer on theatrical endeavor.	Students will: Dance demonstrate how technology can reinforce, enhance, or alter dance ideas; and discuss historical and contemporary images of the body and how these images have changed through the influence of contemporary media and technology. Music understand how technology has influenced the composition and performance of music. Theatre explore how scientific and technological advances have impacted technical theatre development (set/scenery, costumes, lighting, properties, sound, and makeup); examine the differences in styles of performing for live audiences and performing for TV, film, or video; and explain how scientific and technological advances have impacted all aspects of theatre.

STANDARD	BENCHMARKS K-4	5-8	9-12
Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression. 7 (continued)	Visual Art demonstrate an understanding of specific inventions that have influenced change in artists' ability to create works of art; and use various technologies to create works of art.	Visual Art use, review, and evaluate computers and other electronic media as tools for design and communication of ideas.	Visual Art demonstrate effective visual communication using current art-related technology.

STANDARD	BENCHMARKS K-4	5-8	9-12
Contribute to communities by sharing expertise in dance, music, theatre/drama, and visual art and by participating in the activities of cultural institutions. 8 For sample lessons relating to this standard see pages: PE-12 SS-22	Students will: Dance share work with parents, school, and community through informal dance performances; and attend local dance performances and cultural festivals and demonstrate appropriate audience behavior. Music model appropriate audience behavior at live concert performances; participate in appropriate school programs; and share and develop cultural experiences. Theatre identify and compare the various settings and reasons for creating dramas and attending various dramatic presentations; perform short informal dramatizations for small invited audiences of peers and/or parents; attend and discuss age-appropriate dramatic presentations in the school and/or community; and demonstrate appropriate audience behavior.	Students will: Dance explore and identify dance resources in the local community; and participate in informal community showings or dance workshops while demonstrating appropriate audience and stage behavior. Music participate in appropriate programs at the school in the community; and attend appropriate musical events. Theatre analyze the emotional and social impact of dramatic events in students' lives, communities and cultures; explain knowledge, skills and discipline needed to pursue careers and vocational opportunities in various theatrical media; perform short improvised or scripted dramatizations for invited audiences of peers or parents; and attend and evaluate theatre productions in the school or community.	Students will: Dance share dance abilities and knowledge with the community through formal and informal dance presentations. Music share musical abilities with community as a performer and consumer of music. Theatre explore the art of theatre through guest speakers, field trips, and participation in school, community, and professional theatre activities.

STANDARD	BENCHMARKS K-4	5-8	9-12
Contribute to communities by sharing expertise in dance, music, theatre/drama, and visual art and by participating in the activities of cultural institutions. **8** (continued)	<u>Visual Art</u> identify and describe visual art in various artistic settings; access museum, gallery , and public settings to increase awareness of art; and contribute to community culture by exhibiting art work.	<u>Visual Art</u> create an exhibition showing artistic expertise of students.	<u>Visual Art</u> exhibit studio work in community-based exhibits.

Sample Lessons



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ART CONTENT STANDARD 5:

Observe, discuss, analyze, and make critical judgments about artistic works.

This sample lesson may also apply to the following content standards:
- Language Arts 1, 4
- Math 2
- PE 1, 2, 5

Incorporates Technology

Information/Media Literacy

Career Readiness Standards 3, 4, 5

NOTES:

K-4 BENCHMARKS (Music):

- **Identify simple music forms when presented aurally.**
- **Identify the sounds of more familiar instruments as well as treble and bass voices.**
- **Discuss responses and reactions to particular musical works using appropriate terminology.**

** for a complete listing of benchmarks see* **Content Standards and Benchmarks** *section **

OVERVIEW:

Students are familiar with a variety of songs and dance patterns. Students listen, sing, hum, whistle, read, and listen to songs in a variety of contexts, e.g., while working in classroom, during scheduled music times, while walking to the cafeteria, during short plays and dramatizations, etc.

Recorded music, players/recorders, and musical instruments are available in the classroom. Instruments made by students, borrowed, or store-bought may be used.

METHODOLOGY

FOCUS OF LESSON: Students will participate in music activity to learn the form of songs that have two distinct parts.

PROCEDURE:

1. Sing or play a familiar song with a verse-chorus form. Discuss the form of the song as a verse-chorus song with two distinct sections, a verse and a chorus. Discuss that the words and the melody are different for each section.
2. Label each section, the verse *"A"* and the chorus *"B"*. Practice singing the song while pointing to the A and B as each section is sung.
3. Focus on training musical ears before introducing the words of the song visually.
4. Visual aids can be incorporated later to reinforce the form of the verse-chorus song, such as shapes, patterns, manipulatives, charts, etc. Students can listen for particular sections in the song and respond by clapping, slapping legs, snapping fingers, humming, dancing, and other body gestures. Different pitches in voices can be explored with songs that allow for variation in bass and treble voices.
5. Available instruments can be used to respond to or create musical pieces following the *A-B* form. Students may work individually or in small groups to create musical forms using words, instruments, dramatizations, movement, dance steps, or in other ways devised by students. They may present their creations to the larger group or record themselves with audio or video recordings.
6. More complex forms involving three or more parts may be introduced.

Point out that in a verse the words may change but the melody remains the same and that the chorus always stays the same.

Language arts and math patterns may be incorporated.

STUDENT SAMPLE

Using a familiar song, students created a circle dance. For the A section, they went around in a circle clockwise. For the B section, they went into the center of the circle and then back out again.

Students divided themselves into two groups. For the A section, one group created a melody using wooden tapping instruments (tone blocks, rhythm sticks, etc.). For the B section, the other group played on ringing instruments (triangles, finger cymbals, etc.).

Students created movements to go along with a familiar song. The same movement was used each time the students sang the A section. A different movement was used for each B section.

NOTES:

These sample lessons are provided as suggestions only and may not represent complete instructional units. The NM State Board of Education requires that curriculum be developed at the local level and aligned with NM Content Standards and Benchmarks.

An extension of this activity might involve each group in teaching its dance to the rest of the class.

Anecdotal records provide a rich source of information about student progress.

ASSESSMENT:

Teacher Anecdotal Record Sheet

Focus areas:

- ♪ student recognition of form in music;
- ♪ ability to represent and demonstrate two distinct parts of a song;
- ♪ ability to follow and create a melody;
- ♪ use and recognition of instruments;
- ♪ use of music terminology.

Students' names:	Anecdotal Notes and Dates

ART CONTENT STANDARD 6:

Show increased awareness of diverse peoples and cultures through visual and performing arts.

This sample lesson may also apply to the following content standards:
- Language Arts 1, 4
- Modern,Classical and Native Languages 1, 2
- Social Studies 1, 3, 4

Incorporates Technology

Information/Media Literacy

Career Readiness Standards 3, 5

NOTES:

K-4 BENCHMARKS:

- **Dance - Understand the effects that dance has had on cultures throughout time.**
- **Music - Identify and perform a varied repertoire from historical periods and diverse cultures with emphasis on the music and the cultures of New Mexico.**
- **Theatre - Identify and compare similar characters in situations in dramas and stories from and about various cultures.**
- **Visual Arts - Identify specific works of art as belonging to particular cultures, times, and places.**

** for a complete listing of benchmarks see* **Content Standards and Benchmarks** *section **

OVERVIEW:

As part of a unit on the cultures of New Mexico, students work in small groups to search the Internet for specific information that may be used to prepare a presentation on the arts of American Indian cultures of the Southwest. Presentations may include videos, drama, oral presentations, audio recordings, literature selections, music, photographs, invited guests, written reports, objects, murals, short plays, dance demonstrations, etc. Other topics to be presented in this unit may include how geography, history, and weather affect lifestyles; resources and contributions made by specific populations; traditional and cultural holiday foods, music, art, dance, toys, and games; famous persons; environmental and social factors affecting populations; etc.

The students are familiar with working in small groups to prepare multimedia presentations to the rest of the class. Students have access to some or all of the following: computers, the Internet, books, photographs, phonebooks, phones, resource directories, library/media centers, cameras, art supplies, cassette recorders and players, music, community people and businesses, museums, maps, software, etc.

The classroom should provide a variety of models for how these presentations might look.

Be aware of culturally sensitive art, e.g., Kachinas.

Awareness of stereotypes and inaccurate information in resources is important.

Small group activities of this type require the students to know how to work cooperatively. The teacher must provide the foundation and the structure for cooperative learning.

METHODOLOGY

FOCUS OF LESSON: Students will participate in small group research projects aimed at increasing personal awareness of diverse peoples and cultures.

PROCEDURE:

1. The students and teacher brainstorm and web topics related to the arts (dance, music, drama, and visual arts) and then develop a list of potential topics of interest to pursue.
2. Students are placed in small groups of four or five. Each group is given the website address for the Index of Native American Resources: http://hanksville. phast.umass.edu/misc/naresources.
3. Each group of students then selects a topic and meets to discuss ideas and plans for a presentation to the class.
4. Students use multiple resources to gather information, e.g., Internet searches, specific websites, books, videos, community persons and organizations, businesses, libraries, museums, theatres, arts and cultural centers, artists, etc.
5. Planned time to work on the project can be scheduled to allow access to computers, the Internet, libraries, media centers, art supplies, and other needed materials.
6. Presentations are scheduled to class members and others as appropriate.

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STUDENT SAMPLE

Taos Pueblo http://hanksville.phast.umass.edu/defs/independent/PCC/taos.html

Taos Pueblo

TEOTHO

The Pueblo at Taos is one of New Mexico's authentic examples of the survival of Pueblo Indian life, literally unchanged since 1540 when Coronado saw buildings and customs closely resembling those which can be seen today. Perhaps its inaccessibility as the most northerly of all of the Rio Grande pueblos made it more difficult for the Spanish, and later the Anglo-Americans, to transform its ancient ways. Perhaps the intense independence and the strong sense of community of the Taos people helped to maintain their cultural integrity. Despite centuries of invasion, tribal customs remain largely unchanged. A strict taboo on marriage outside of the pueblo preserved racial purity even though the Taos people had friendly relationships with other tribes and non-Indians.

The tradition of secrecy forbids the disclosure of many of the rituals and ceremonies of the Indian heritage to outsiders, but visitors may still enjoy the charm and hospitality of the pueblo and marvel at the superb architecture and the fine crafts of this fascinating world.

ASSESSMENT:

Student Summary and Assessment of Group Research Project	
Names of persons in my group:	
Topic of study:	
Presentation highlights:	
Three resources we used to prepare the presentation (be complete in description): 1. 3. 2.	
Five main things that I learned about the art of the Native American peoples of the Southwest: 1. 4. 2. 5. 3.	
Overall rating of the work of my group in this project (circle one):	
1	Everyone participated and contributed to the project. Our presentation was very interesting, and the class learned a lot from it.
2	Mostly everyone participated and contributed to the project. Our presentation was interesting and the class learned some from it.
3	Only some of the group members participated and contributed to the project. Our presentation was somewhat interesting and the class learned a little from it.
List what was learned:	

NOTES:

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Assessment allows students to identify what they learned.

ART CONTENT STANDARD 3:

Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as all other content areas.

5-8 BENCHMARKS (Dance):

- **Create a dance project that reveals similarities and differences between the arts and other disciplines.**
- **Recognize concepts used by dance as well as by other disciplines within and outside of the fine arts.**

** for a complete listing of benchmarks see* Content Standards and Benchmarks *section **

This sample lesson may also apply to the following content standards:
- PE 1, 2, 5
- Science 4, 8, 15

NOTES:

OVERVIEW:

In order to link fundamental physical science concepts and theories such as Newton's laws of motion to the arts and particularly to dance, a series of connected dance and science activities are taught. Basic dance concepts including body, energy, space, and time provide the foundation for creating dances based on Newton's laws of motion. The class explores these physical science "laws" through brief (approximately seven minutes in duration) dance concerts that illustrate gravity and other forces as well as Newton's first, second, and third laws.

METHODOLOGY

FOCUS OF LESSON: Force, energy, weight, space, and time are the foundation concepts in dance and science that are explored and defined.

PROCEDURE:

After a brief "warm-up" which includes a brief "dance-through" of the dance concepts, divide the classroom into four groups. Provide various "props" (i.e. scarves, streamers, a parachute, a hula-hoop, any "fun" thing that won't cause injury) and hand them out randomly, so that each student has something, or allow self-selection. Print the science laws that the students will illustrate through dance on index cards and give each group a card "in secret." When dancers share their work later through "sharing sessions," the "audience" will try to guess which of Newton's laws is presented. It is essential that the groups work quietly, "in secret." The following terms may be taken directly from a text book, for example:

Card #1: Gravity and other forces
The force of gravity is present between any two objects in the universe. The strength of the gravitational force depends on the masses of the objects and on the distance between them. Through movement, demonstrate one or more of the following: 1) five ways you notice gravity, 2) contrasting masses and weights (feather vs. anvil), 3) the differences between mass and weight (mass is the measure of the amount of matter in an object and weight is the measure of the pull of gravity).

Card #2: Newton's First Law
When the forces on an object are balanced, the object will not change its motion. When the forces on an object are balanced, the object can be stationary or moving at a constant velocity. Friction is a force that can slow down moving objects. Through movement, demonstrate one or more of the following: 1) examples of balance in motion, 2) examples of forces you have exerted in the last hour, 3) examples of how friction changes motion.

Card #3: Newton's Second Law
When an unbalanced force acts on an object, it accelerates in the direction of that force. Centripetal force allows an object to maintain circular motion. Through movement, demonstrate one or more of the following: 1) examples of why the planets orbit the sun, 2) centripetal motion with the effects of friction and without friction, 3) the changes that occur to an object's path as an unbalanced force acts on it.

Card #4: Newton's Third Law
Whenever an object exerts a force on a second object, the second object exerts an equal force back onto the first object, (interacting forces). Through movement, demonstrate one or more of the following: 1) in slow motion, an example of one object pushing on another object that causes the second object to push back, 2) "rocket motion" is slow, medium and fast motion.

Using dance to understand abstract science "laws" allows students to exercise "kinesthetic" intelligence.

Dance and arts specialists at the school should work closely with science teachers on an activity like this.

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Student Samples

Group One: Gravity and other forces
A group of six dancers presents a movement study depicting heavy, grounded movement (bowling balls) which contrasts with light, floating movement (feathers) in a canon (domino effect). The sequence ends by the bowling balls all rolling "down hill" of the "stage." A final "solo" of one feather meanders about the "stage" to finish the piece.

Group Two: Newton's First Law
A group of five dancers presents a movement study depicting a water wheel: four dancers travel in a circle in one direction, holding onto a hula hoop; two dancers travel to outside, along the wheel's pathway. The time is constant. Gradually, the "water" changes direction, creating "friction" and the water wheel slows, eventually changing direction.

Group Three: Newton's Second Law
A group of six dancers re-create our solar system, providing an example of centripetal motion: one sun, with orbiting planets (and even one moon!). All are traveling normally, when an unbalanced, out-of-control comet blasts through the solar system, knocking (gently) two planets out of orbit! The comet and planets accelerate in zigzag pathways off the stage, out of the solar system!

Group Four: Newton's Third Law
A group of three dancers demonstrate a radio tower being erected, one center person growing tall, while two dancers pull or push on the tower's "arms," creating a balanced, pushing/pulling tower-cable system. The tower even blinks messages!

NOTES:

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Dance illustrates a variety of gravity concepts.

Make sure students understand how to prevent injuries during dance that involves contact.

Assessment:

	Yes	No	Unsure
Group Interaction Behaviors			
Student contributed to determining a possible strategy to use.			
Student communicated the strategy or idea successfully to the rest of the group.			
The student was not paying attention or was distracting the group.			
The student asked clarifying questions.			
The student monopolized the group's time.			
The student interrupted others in the group.			
Content Assessment			
The student was able to define and use basic dance vocabulary while planning with the group.			
The student used physical science vocabulary while planning with the group.			
The student recognized errors in application to dance of the problem "law".			
The student recognized dance concepts used by other disciplines.			
The strategy used by the group communicated the "law" or property to the rest of the class.			

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ART CONTENT STANDARD 4:

Demonstrate an understanding of the dynamics of the creative process.

This sample lesson may also apply to the following content standards:
- Health 4, 7
- Math 2, 4, 9
- Social Studies 4, 11

Incorporates Technology

Information/Media Literacy

Career Readiness Standard 3

NOTES:

5-8 BENCHMARKS (Visual Arts):

- **Explore the influence of personal experiences, imagination, and the dynamics of culture to works of art.**
- **Understand how the qualities and characteristics of various art, media, techniques, and processes influence the creative process to communicate experiences and ideas.**

** for a complete listing of benchmarks see* **Content Standards and Benchmarks** *section **

OVERVIEW:

THE SETTING: Participating in a long, theme-linked unit, middle school art students have already studied facial proportions, body proportions, and action-sketching (gesture) in a series of short term exercises. Students have also practiced drawing faces by copying from ads and magazine clippings.

These exercises have not yet engaged the students in a personal, creative approach to rendering a human face or figure. As a culminating activity, the instructor assigns a complex self-portrait to be rendered with a variety of media. In order to enhance comprehension and success, the assignment is broken down into many steps, with historic examples interspersed at appropriate intervals. The final assignment may also involve information search, drama, dance, music, and creative writing components as a means of enchancing their presentation.

METHODOLOGY

FOCUS OF LESSON: Students will draw upon personal experiences to demonstrate divergent production, uniqueness, and interpretations during the development of an art project centering around the theme of "self." Students will translate these experiences into a completed visual display for which they make informed choices about the most effective media to apply.

PROCEDURE: Students are now told that they will create artwork about "themselves," and are given the directions.

1. Before drawing their pictures, students must share information about themselves in the form of a diary or journal. Students will record events in their lives for a period of five days. Suggested daily themes will include home and family, "what I like," friends, school activities, and "what I see."
2. Upon completing the journal activities, students are informed of the requirements for their final presentation. Students are to create a picture that "shows who they are." The picture must include renderings of 1) the student's face, 2) an important possession, 3) an activity that the student likes, and 4) background surroundings that are familiar, such as home, room, or countryside that the student likes or has lived in. Students will start this phase of the assignment with five "thumbnail" sketches (2" x 3", 4" x 6" or 9" x 12" are acceptable sizes) in which they compose the picture that includes the above elements. By recomposing the elements idea five different times, students reinterpret the directions and engage in divergent production, exercising facets of the creative process. While sketching, students will be shown techniques of vignette, overlap and overlay, and using false sizes to put assorted, seemingly unrelated elements into their portrait designs.
3. When finished with their sketches, students and the instructor will choose one of the five sketches to enlarge and render using a choice of media. Charcoal, pens, crayolas, pastels, and water based paint, etc. are all possibilities, and students must combine at least two of these materials in their final rendering. While drawing or painting their final "self," students will be introduced to the many self-portraits of Rembrandt and other artists.
4. Students will display projects and explain their selection and use of different strategies in completing the project.

   Post project: The projects will be displayed or assembled for an informal critique, outside of the parameters of the assessment system.

Students are encouraged to use creativity in preparation of final product.

Students explore influence of personal experiences.

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STUDENT SAMPLE

NOTES:

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Sample of self portrait with various elements from personal experiences.

Student's self-assessment.

ASSESSMENT:

STUDENT SELF-EVALUATION	YES	NO	COMMENTS
I maintained a diary for 5 days and submitted on time			
I rearranged the thumbnail sketches in different ways to help me relate my personal experiences to a work of art			
My work contains all elements of design and two kinds of media			
The final product shows compositional use of rhythm, emphasis, balance, contrast, "flow," etc.			
I explained why I chose the media which I used			
The project captures the elements of my personality			
My use of the art media helped me communicate experiences and ideas			

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ART CONTENT STANDARD 1: Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.

Career Readiness Standards 4, 5

NOTES:

9-12 BENCHMARKS (Theatre):

- **Create and analyze the physical, emotional, and social dimensions of characters and sustain these characters in an ensemble.**
- **Demonstrate artistic discipline to achieve an ensemble.**

** for a complete listing of benchmarks see* **Content Standards and Benchmarks** *section **

OVERVIEW:

Students in a high school class (social studies, language arts, or language class, for example) decide to reinforce content material by presenting a play. When beginning to work on a scene of any style or type, student actors, whether beginning or advanced, need to develop a "background" for the character that they will portray. The high school drama teacher can be contacted to consult with the class in development of this "background." Student actors can also volunteer time to assist the class with acting exercises. A "character analysis" can take any form, written or oral. This activity can be adapted for the diverse needs of students by using tape recorders, computers, and dictation.

METHODOLOGY

FOCUS OF LESSON: Students will demonstrate character development skills by identifying both internal and external aspects of a character that they will portray in a character analysis.

PROCEDURE:

1. Students are familiar with writing character sketches from literature study. In class, they have selected scripted scenes and read them together as a group to practice character development skills for a play. By identifying internal and external aspects of the character, students develop a character analysis. In order to "become" a character, the student develops what acting teachers call "internals" such as social, psychological, economic, and spiritual characteristics, and the "externals", including such physical traits such as gestures, movement, mannerisms, and dress. They will locate or infer character information from the script.
2. Students will read parts of the scene aloud and discuss character description and background. When they feel confident to pursue a specific character, they make their choice and work with a partner. Each pair of students that works on a scene (scene pair) will reread their scenes, gathering information for a character analysis. They may want to try out voices and consider costume possibilities, although most of the focus will be on gathering and recording significant information.
3. Each student will then work with the script individually to create a written analysis of his/her character. Students with limited English proficiency may choose to continue partner work as well as to work with a word list for quick reference. Students can use the computer for recording information and the Internet for further research of the play and specific characters. Audio tapes can also assist students.
4. Students will keep a written analysis (or modified form of record keeping) in an acting journal that will also include impressions, sketches, set arrangements, and ideas expanding upon the analysis as rehearsals progress. Students are encouraged to keep notes on character, emotional involvement, make up, and costume ideas. They may plan to be "in character" during class to experience the discipline necessary to portray characters and to develop a relationship between characters. Although some students will eventually act in the play, all students will develop character analyses and compare character representation and presentation. As time progresses, division of labor will be required to make and paint sets, collect props, etc. Both the character analysis and the journal will be considered for assessment.

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STUDENT SAMPLE (Excerpts)

Character Analysis: Viola -- Twelfth Night

Internal:

Social/Economic—I am an aristocrat. I am the daughter of a petty nobleman, and grew up in a gorgeous villa with sweeping views of the Italian countryside. I am wealthy and my life has been privileged, but not opulent. I am relatively oblivious to my social position—I am mannered, but never a slob. . . . I am sheltered, and think nothing but good of people in general. Because of my social, position I was educated.

Psychological—I am naïve, romantic, idealistic, mischievous, joyful, sprightly, curious, open, passionate, friendly, sociable, trusting, confident, secure, and intelligent. . . .I was granted many freedoms, and was quite a tomboy which contributed to my strong sense of self. . . . I was adored and enjoyed, so that's how I came to react to the world at large—I adore and enjoy it. . . .I love life, and throw myself into it full force.

Spiritual—. . . I am not terribly involved in religion or ritual. I just believe. I feel loved and cared for. . . .

External :

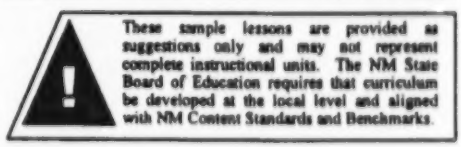
Physical—I am beautiful, but not at all conscious of my appearance. I am confident, loose, and comfortable in my body. This is reflected in how I move, stand, sit, etc. I flop over furniture, stand loosely, stride, skip, run. I am energetic—mentally, emotionally, spiritually, physically. . . . My movements are grand, but graceful. . . .

Vocal—My voice is light, airy, lilting, ebullient, and musical. It generally seems as though I'm barely containing laughter. My emotions are apparent vocally, so I've always been a terrible liar.

Gestures—Everything I do is huge, free, and graceful. I point a lot—everything interests me, and I'm constantly pointing out things I find amazing.

Mannerisms—I play with my hands and fingers. I bite my lip when I get confused or when I'm concentrating, plotting. My forehead wrinkles when I'm concerned or questioning.

NOTES: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List of adjectives that describe the character provide emotional depth to the character

ASSESSMENT:

Student Peer/Teacher Assessment	Above Expectations	Meets Expectations	Not Acceptable
Student final character analysis includes internal characteristics as required			
Student final character analysis includes external characteristics as required			
Student written report *analyzes* the character rather than *lists* attributes			
Student journal demonstrates discipline through daily entries as rehearsals progress			
Student journal contain notes, personal involvement with character, make up, set, or costume notes, illustrations or pictorial ideas that indicate the depth of commitment			
Student contributed to play by (list involvement)_____			
Student demonstrated ability/willingness to sustain character role			
Student demonstrates ability to portray character accurately			

ART CONTENT STANDARD 7:

Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.

This sample lesson may also apply to the following content standards:
- Health 4, 5
- Language Arts 1, 2, 7
- PE 1, 5, 6

Incorporates Technology

Information/Media Literacy

Career Readiness Standards 3, 4, 5

NOTES:

9-12 BENCHMARKS (Dance):

- **Demonstrate how technology can reinforce, enhance, or alter dance ideas.**
- **Discuss historical and contemporary images of the body and how these images have changed through the influence of contemporary media and technology.**

** for a complete listing of benchmarks see* **Content Standards and Benchmarks** *section **

OVERVIEW:

A high school choreography class consisting of students from mixed grade levels (9-12) has been studying the work of Alwin Nikolais (1910-1993), whose works are theatrical productions in which dance, lighting, and sound play equal roles, forming abstract effects that evoke images, sensations, and memories. The students are ready to begin experimenting with the use of technology in their own works.

METHODOLOGY

FOCUS OF LESSON: The students' knowledge and experience in choreography (see Content Standard #2, using the arts to express ideas) allows them to use the basic elements of dance (body, energy, space, and time) and variations in dynamics, phrasing, gesture, and focus to communicate abstract ideas or social themes through dance. Students will use available theatrical technology to reinforce or alter dance ideas through hands-on manipulation.

PROCEDURE:

1. **The Dance.** Students will review and learn/relearn a dance from previous assignments that communicates a clear idea or theme. The dancers may be members of the class or other students who have performed the dance in the past with a reasonable level of technical clarity and confidence.
2. **Reinforcement.** Students divide into two groups. Group 1 will use lighting, sound effects, video, and/or computer enhancement to reinforce the central theme or idea of the dance. For example, a dance about the Holocaust of World War II might be enhanced by the use of stark lighting effects and a background audio tape of Holocaust survivors' recollections. Students will design and execute these effects on the stage using whatever materials and equipment are at hand.
3. **Alteration.** Group 2 will use the technology at hand to alter the central idea or theme of the original dance. In the Holocaust example above, group 2 might create a theatrical environment that makes the subject material highlight examples of humor, kindness, or gentleness demonstrated through this horror. They may use lighting, sound, or computer enhancement to focus on these aspects, and to underscore a component of the human condition which seeks to survive.
4. **Performance.** The dancers will perform the dance, on stage, using first the reinforcement group's technical enhancements and then the alteration group's production design. Both versions will be videotaped and the tape will then be shown in class for reactions and analysis. Students throughout the school can be invited to attend the performance or view the video, and to interact in a student run panel discussion.
5. **Student Work.** Student work will include the following and may be in physical form, or on computer disc or CD-ROM.
   - videotapes of the original dance and of the dance as performed with the technical effects as designed by the two student groups focusing on reinforcement or alternation of theme.
   - documentation of technical design work, including lighting plots, cue sheets, scenery, and costume design drawings and photos.
   - group explanations of the thinking behind the work in written form or an audio recording that may be used to voice-over sections of the video or to create a documentary of the process.

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STUDENT SAMPLE (Excerpts)

Group 1: Reinforcement

1. Content: Our team's lighting and sound design reinforced the theme of the original dance, which was the startling acts of human kindness that emerged even during the worst inhumanity at the Auschwitz concentration camp. . . . We decided to isolate and emphasize the small, positive actions occurring in the larger, horrific picture. Our plan was to use lighting and sound to draw attention to those elements already built into the choreography.
2. Technically, we were influenced in the work of Alwin Nikolais and Jennifer Tipton. Using some of Nikolais's surrealistic . . . effects as the background texture, we highlighted certain isolated areas of the stage. . . . Using pinpoint spotlights (beam projectors) shuttered tightly we were able to light actions as small as hand gestures and facial expressions while leaving the rest of the dance lit more softly and dimly by overhead fresnels, and from the front by wide-shuttered lekos. We manipulated the soundtrack by raising the levels of the "positive" words (such as "danke" and "bitte") and muting the harsher commands into the background.
3. Overall effect: Our team was very pleased with the results of our lighting and sound design, and we felt that it dramatically enhanced the original intent of the choreography.

NOTES:

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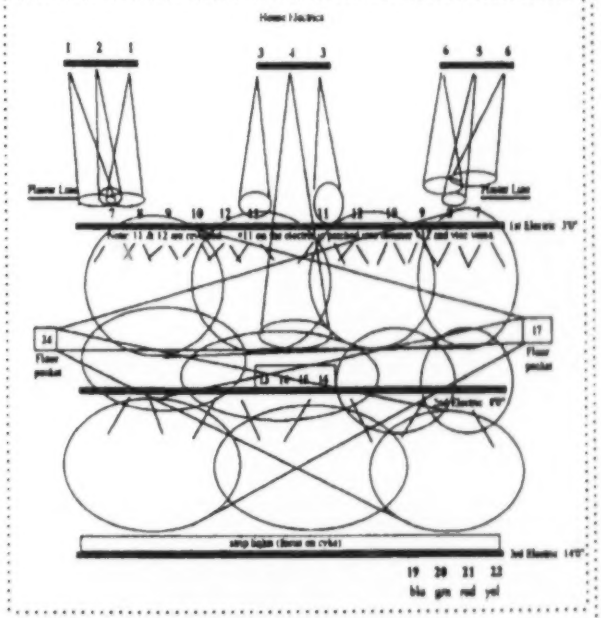

Cue Sheet: VAPA Production / February 28, 1995

No.	Event / Lights / Notes	Curtain	Spots	Audio
12	Restore Scene 3 GO House OUT	No change	1 on piano 2 stay on interpreter	Mike 3 OUT Mike 1 UP
12	Xfade to Scene 1 GO	Close: GO	Spot 2 on interpreter	Narration Mike 1 Ms. Draeger
13	Xfade to Scene 4	Open: GO		Mike 1 OUT Live drumming
14	Xfade to Scene 1 GO	Close: GO	Spot 2 on interpreter	Mike 1 UP
15	Xfade to Scene 5A GO	Open: GO		Mike 1 OUT Tape 3 GO Level:
16	Xfade to Scene 5B GO	No change		Continuous tape
17	Xfade to Scene 5C GO	No change		Continuous tape
18	Restore Scene 1 GO House to HALF	Close: GO	1 on student readers 2 on interpreter	Mike 1 UP then Mike 1 OUT Mike 3 UP then Mike 3 OUT

TEAM ASSESSMENT:

Student Self Assessment - By Group

Questions to guide the planning and reflection process of group presentations.

Theatrical technology: lighting, sound effects, video and/or computer enhancement

- How did the work of Alwin Nikolais influence your experimentation with technology?
- How/why did you use theatrical technology to reinforce the central theme or idea of the dance? (include group process as well as individual member strengths)
- How/why did you use theatrical technology to alter the central theme or idea of the dance to create a stronger statement or to alter the statement? What was the intended effect? How did the group decide to change perceptions of the event/dance meaning? (Include group process as well as individual team member strengths.)
- From the video review: How will the reactions and analysis be used to critique/change/grow? How can a new production be planned from the lessons learned?

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Resources

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Websites

Indian Pueblo Cultural Center
http://www.collectorsguide.com/ipcc
This site contains user-friendly information about the museum exhibits, events, and departments. Contemporary and traditional visual arts are highlighted through links to artist profiles containing photos, background information, and samples of art. Music and dance are highlighted through links to dancers, costumes, instruments, and musicians. Information about field trips and the children's museum can be found by calling the center, 2401 12th Street, Albuquerque, NM 87104, 800-766-4405 or (505) 843-7270.

New Mexico's Cultural Treasures
http://www.nmculture.org
This is a guide to museums, state and national parks, zoological parks, historical societies, public archives, libraries, and other publicly accessible collections in the state. Here you will find valuable information about New Mexico's museums, parks, and monuments. You may look for information based on region, historical date, type of institution, or perform an automated search by word or phrase. This site was constructed by the Office of Statewide Programs and Education under the auspices of the Museum of New Mexico, in cooperation with the Office of Cultural Affairs and the New Mexico Association of Museums and its individual members.

Theater in Our Schools, Educational Theater Association
network@etassoc.org.
Visit this site for free information and for start-up kits that you can purchase. You will also find links to other theater resources. They can also be contacted at (513) 559-1996.

The Getty Center for Education in the Arts
http://www.artsednet.getty.edu
This site links you to information for educators, administrators, policy makers and others who are concerned about education. Current events, teaching trends, and advocacy for the arts are highlights of the site. You will find links to catalogs, books, libraries, programs, and other art educators.

Crayola Art Site
http://www.crayola.com/art_education
This site includes a wide variety of activities, images, contests and links to other content areas. You can find fun facts, book reviews, educational products, art techniques and materials, lesson plans, and more. It is useful for teachers of all grade levels and content areas.

Music Education On-Line
http://www.geocities.com/Athens/2405/index.html
This page is designed to aid music educators in connecting with a variety of music education resources located on the Internet as well as providing an interactive bulletin board for posting questions and comments on music. It is maintained by Larry Newman, Executive Director of the Children's Music Workshop in Los Angeles.

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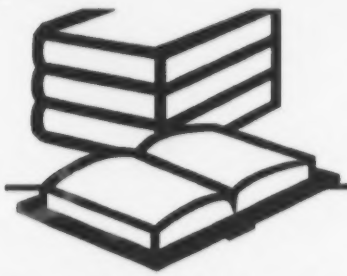

Books and Documents

National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts
Music Educators National Conference in cooperation with American Alliance for Theatre & Education, National Art Association, and National Dance Association, 1994
The National Standards for Dance, Music, Theatre, and Visual Arts along with background information about Arts Education and the development of the standards are included in this document.

Perspectives on Implementation: Arts Education Standards for America's Students
Edited by Bruce O. Boston
Music Educators National Conference in cooperation with American Alliance for Theatre & Education, National Art Association, and National Dance Association, 1994
This is a discussion of the issues related to implementation of the standards and of strategies for key constituencies that need to be involved in the process.

Summary Statement: Education Reform, Standards, and the Arts
Music Educators National Conference in cooperation with American Alliance for Theatre & Education, National Art Association, and National Dance Association, 1994
This includes a brief statement that spells out the goals of the standards and describes the context from which they emerged.

The Vision for Arts Education in the 21st Century
Music Educators National Conference in cooperation with American Alliance for Theatre & Education, National Art Association, and National Dance Association, 1994
Here you will find the ideas and ideals behind the development of the National Standards for Education in the Arts.

Multicultural Perspectives In Music Education
Edited by William M. Anderson and Particia Shehan Campbell
Music Educators National Conference (MENC), 1989.
This book is one of the many useful resources available through the Music Educators National Conference (MENC). It contains background information and music lessons incorporating music from around the world. The lessons include activities such as songs, instrumental selections, dances, drama, and guided listening. This book supports interdisciplinary study of ethnic cultures through the arts, literature, drama, and social studies.

The Art and Science Connection
Kimberly Tolley
Addison-Wesley, 1993
This is a source book that integrates art and science concepts and processes in creative art activities. The source book contains 30 lessons organized around three themes of science: structure, interactions, and energy. The activities include drawing, painting, sculpture, bas-relief, printmaking, collage, graphic arts, and mixed media.

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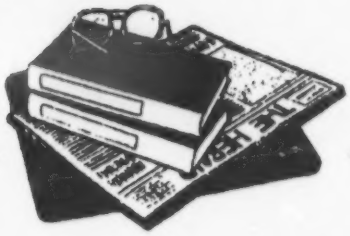

Periodicals

Professional Development through School Arts Initiative
NM State Department of Education
School Program And Professional Development Unit
Vicki Breen, Arts Consultant
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Santa Fe, NM 87501-2786
(505) 827-6559
This document is distributed through the State Department of Education. It is a good collection of model programs around the state which integrate the arts throughout the curriculum. It includes some funding sources and examples of how the arts can make a difference in a community and school. Contact Vicki Breen at the NM State Department of Education for a copy.

School Arts: Inspiring Creativity in Teaching
50 Portland Street
Worcester, MA 01608
(800) 533-2847
This monthly publication is teacher-friendly and has a wide range of teaching ideas and articles on what students are doing around the country. This publication is quite useful for art teachers as well as teachers of other content areas, K-12.

Arts & Activities
591 Camino de la Reina, Suite 200
San Diego, CA 92108
(619) 297-8032
This is another useful monthly publication for teachers across the curriculum. It is loaded with art activities with "how to" information and samples of student work. It also can link you to other resources and materials.

Organizations

NM Office of Cultural Affairs
228 E. Palace Ave.; Santa Fe, NM 87503; 505-827-6490
The NM Office of Cultural Affairs administers museums, libraries, arts, and historic preservation programs. In addition, a wide variety of programs and support services are available through OCA such as the international cultural exchange programs, the NM Treasures Engagement Calendar series, Enchantment radio series, and guides to NM. OCA works closely on projects with other state agencies such as the Department of Tourism, Department of Economic Development, and Department of Education.
The Museums of New Mexico Division of OCA includes the Palace of the Governors, **http://www.nmmnh-abq.mus.nm.us/mnm/porch/index.html**; Museum of Fine Arts; Museum of International Folk Art, **http://www.state.nm.us/moifa**; Museum of Indian Arts & Culture; Laboratory of Anthropology; Office of Archeological Studies; state monuments; TREX Traveling Exhibitions; Statewide Programs and Education; Museum of New Mexico Press; and El Palacio Magazine.

National Art Education Association
1916 Association Drive; Reston. VA 22091; (703) 860-8000
www.naea-reston.org

New Mexico Art Education Association
Dave Parsons, President; 3900 Wilshire Drive; Farmington, NM 87402; (505) 325-5184

New Mexico Alliance for Arts Education
c/o Dona Ana Arts Council; 224 N. Campo; Las Cruces, NM 88001; (505) 523-6403

American Alliance for Health, Physical Education, Recreation and Dance
1900 Association Drive; Reston, VA 22091-1599; (703) 476-3400
http://www.aahperd.org

New Mexico Association for Health, Physical Education, Recreation, and Dance
Dr. Kay Morgan; 3505 Garcia NE; Albuquerque, NM 87112

National Dance Association
Ms. Jane Bonbright, Executive Director; 1900 Association Drive; Reston, VA 20191
(703) 476-3436

American Alliance for Theater & Education
Dr. Barbara S. Wills, Executive Director; Department of Theater; Arizona State University
P O Box 873411
Tempe, AZ 85287-3411
(602) 965-4206

Music Educators Association National Conference
1806 Robest Fulton Drive; Reston, VA 22091; (703) 860-4000
www.menc.org

Arts in the Schools, Inc. (AIS)
P O Box 3416; Albuquerque, NM 87190-1820; (505) 255-1820
Sara Otto-Diniz, Founder/Director
AIS is a private nonprofit organization which exists to provide supplemental, quality art education to elementary-age children. It publishes teacher guides with integrated art education units, and provides professional development training on the use of the teacher guides and art disciplines such as painting, sculpture, architecture, crafts, aesthetics, and careers. Call or write for a list of teacher guides, prices, professional development opportunities, etc.

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